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short series of papers, containing the record of a three months' excursion in Italy, during the spring and summer of 1862. Of the eleven chapters into which his volume is divided, four relate to Rome, and three to Naples and its environs. They do not present anything which is new, or which would be likely to escape the notice of any intelligent traveller; but they afford a very agreeable and graphic picture of the portions of Italy visited by him, and of some of the most striking peculiarities of the people. The style is clear and straightforward, as it is in all of Mr. Chambers's productions with which we are familiar, and, in spite of the want of novelty in its details, the book may be read with both pleasure and profit. It is illustrated by some very good wood-cuts, for the most part copied from photographs.

11.—*Essays.* By HENRY THOMAS BUCKLE, Author of “A History of Civilization in England.” With a Biographical Sketch of the Author. Illustrated with a Photographic Portrait. New York: D. Appleton & Co. 1863. 12mo. pp. 209.

WHATEVER may be thought of the worth of Mr. Buckle's services to historical literature, and of the merits of his philosophical speculations, it will not be denied by any one that he was an able, ingenious, and often eloquent writer. These characteristics are obvious on every page of his larger work, and they may be traced with not less clearness in the little volume now before us. It comprises only two papers,—one a review of Mr. Mill's book on “Liberty,” first printed in Frazer's Magazine, we believe, two or three years ago, and the other a lecture on “The Influence of Women on the Progress of Knowledge,” read before the Royal Institution in London, in March, 1858. The first of these papers is the more able and elaborate of the two, and is marked by the intellectual boldness and the ardent love of freedom by which Mr. Buckle's History is characterized, while it also exhibits the same arrogance and dogmatism, and the same positiveness of statement. To Mr. Mill hearty and unstinted praise is rendered, and many of the incidental observations are not less admirable for the clearness and force with which they are presented, than for their intrinsic weight and importance; but the asperity with which Mr. Justice Coleridge is attacked deprives a portion of the argument of much of its just weight, and some other parts of the article are also open to severe criticism. The lecture on “The Influence of Women” is, on the whole, feeble and unsatisfactory, exhibiting Mr. Buckle's weakness rather than his strength, and much of it is occupied with the discussion of secondary topics. Its

design is to show that women are naturally more inclined to the deductive method in reasoning than to the inductive method, and that, by their influence on their children in early life, they have restrained the tendency of men to adopt the latter method to the exclusion of the former. In this way, according to Mr. Buckle, they have exerted a large influence on the progress of knowledge, and have indirectly opened the way to some great discoveries in science.

12.—*The Golden Treasury of the Best Songs and Lyrical Poems in the English Language.* Selected and arranged with Notes by FRANCIS TURNER PALGRAVE, Fellow of Exeter College, Oxford. Cambridge: Sever and Francis. 1863. 16mo. pp. xiii. and 405.

THE worth of such a collection as Mr. Palgrave has here attempted to form must depend mainly on the editor's familiarity with the literature from which the specimens are derived, and on the purity and catholicity of his taste. In both of these respects Mr. Palgrave's qualifications are of a very high order, and his task has been executed with a fidelity and diligence which leave nothing to be desired. He informs us in his Preface that "Chalmers's vast collection, with the whole works of all accessible poets not contained in it, and the best Anthologies of different periods, have been twice systematically read through," while "he has been aided throughout by two friends of independent and exercised judgment"; and if any confirmation of the soundness of this claim to thoroughness and a discriminating choice of materials were needed, it would be found in the internal evidence afforded by the volume itself. In regard both to the completeness and the excellence of its selections, it is superior, we think, to any work of the kind which has fallen under our notice. It is divided into four Books of unequal length, including, respectively, specimens of the poetical productions of the ninety years ending with the death of Shakespeare, in 1616, of those of the residue of the seventeenth century, of the eighteenth century, and of the deceased poets of the first half of the present century. In the first division, Shakespeare is the central figure; in the second, Milton; in the third, Gray; and in the last, which is nearly as long as the whole of the other three, Wordsworth fills the largest space. These selections have been made almost uniformly with taste and judgment; and beside those pieces on which the common consent of all cultivated persons has set the stamp of an enduring popularity,—such as Milton's *L'Allégro*, *Il Penseroso*, and *Lycidas*, Gray's *Elegy*, and the like,—